

in the news

INSIDE

Over 100 students attended the Sixth Annual J. Edgar Hoover Memorial Dope Party in Kilham Court on Friday afternoon. The Campus Police didn't bother anyone involved — in fact, they never have.

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The varsity lacrosse team finished off its best season in eight years by topping Brandeis, 11-6. The Beavers ended up with a record of eight wins and four losses.

p8

UPDATE

Over 1000 Seabrook demonstrators, most of them young members of the Clamshell Alliance, an anti-nuclear group, still await their trials while languishing in New Hampshire National Guard armories. Governor Meldrim Thompson has meanwhile made a nationwide appeal for contributions to finance the costs of incarcerating the demonstrators, now seen as more than \$25,000 per day.

CAMPUS

John J. Krolewski '77 (Course XX) and Marc S. Levin '77 (Course VII) have been named the recipients of the John L. Asinari Award for outstanding research by undergraduates in the life sciences. David J. Julius '77, Deborah Rubin '77 and Thomas Skopek '77 received honorable mentions.

The Harvard Cooperative Society Student Board of Directors were recently elected by Society members. John F. Batter '79, Cynthia Cole '78 and Paul D. Schaller '79 were the only MIT representatives elected to the eleven-member Board.

NATION

The U.S. Labor Department released figures for April that show the month's unemployment figure to be the lowest in almost two and a half years. April's unemployment was seven percent, down from 7.3 percent in March.

WORLD

The seven-nation economic summit conference in London that prompted President Carter to make his first presidential journey overseas ended Sunday night. A carefully worded communique devoid of any specifics was the only tangible result of the conference.

Kendall scarred by fuel truck blaze

By Mark James

Extensive damage still remains in Kendall Square from a spectacular explosion-fire Saturday afternoon.

A gasoline tank-truck flipped over and exploded next to the MBTA power station, killing the driver, Robert C. Kloack of Revere, and spilling 8,500 gallons of burning gasoline.

The flames knocked out the power station, and Red Line service from Harvard Square to Park Street was interrupted for four hours.

Deputy Chief Thomas Scott of the Cambridge Fire Department said that it was fortunate that the crash did not occur on a weekday, since many pedestrians normally cross the square near the power station during the week.

The truck reportedly overturned and then skidded into the side of the power station. Several explosions and the flames that followed ripped all but the front and upper sections of the tank to shreds, destroyed a large billboard next to the power station, and caused extensive heat damage to several buildings.

Windows were smashed in the

Kendall Drug store across the street, and the store's sign was demolished. The plastic Harvard Trust Co. sign was also damaged by the heat.

Flames from the fire leaped to the height of surrounding

buildings, and black smoke towered above the square and could be seen for several miles.

About 50 firemen from the Cambridge Fire Department responded to the 2:17pm alarm, according to Scott. The burning

gasoline was quenched by foam from a truck that had only been in operation for six weeks.

An automobile parked nearby was also completely destroyed and several others were damaged.

Please turn to page 2



After the fire truck exploded, firefighters used foam to help extinguish the flames. The truck had only been in operation for six weeks. Other photos, page 2

On-campus summer Work-Study OK'ed

By Mark James

On-campus as well as off-campus Work-Study jobs will be available to about 80 to 90 undergraduates this summer.

Nelson Armstrong, Director of Student Employment, said that the on-campus jobs, which have not in general been available for the last several summers, were instituted because of many requests from possible on-campus employers, and that these opportunities were one way to "meet as much of the need as possible."

Students who qualify through the Financial Aid Office will be able to earn up to \$1,350 through the program.

The College Work-Study Program (CWSP) helps create jobs for students who have demonstrated financial need by partially funding jobs with public

or non-profit private employers.

The 20 percent usually pays 80 percent of students' salaries, but Armstrong noted that this percentage would be reduced in this year's summer program, although the exact contribution has not been decided upon.

Graduate students will not be participating in the summer program, but they will be helping in the fall. Armstrong said that graduate students should go through their departments to obtain this assistance.

Armstrong expressed concern that the number of jobs may be down this year at the same time more students are seeking jobs through Work-Study.

He said the job market is tight this year, and that, as always, the more aggressive job-seekers will stand a better chance.

Armstrong is still involved in working out the details for the summer program, as well as answering a large number of inquiries from interested students.

The extent and type of aid for next fall's recession.

"We will keep in mind the summer program, and are already deciding what form Work-Study will take in the fall," commented Armstrong.

Students who are interested in the summer program should apply for financial aid next fall, and their eligibility will be determined by the Financial Aid Office from this information.

The CWSP receives the major sources of federal funding from the U.S. Department of Education. The House Appropriations Subcommittee on Labor and Health has voted to set funding for the program at \$430 million, up from the \$390 million of last year. The Carter budget proposed that the allocation be kept at last year's level.

Typical on-campus employers of Work-Study students include hospitals, libraries, and community agencies.



Nelson Armstrong, Director of Student Employment



Professor Emeritus of Metallurgy John Wulff spoke last Thursday in 6-120 on the History of Alloy Havnese Stellite 21.

Kendall Square fire kills driver, halts MBTA

(Continued from page 1)

The MBTA substation supplies power to the Red Line between Park Street and Harvard. MBTA Supervisor of Substations Frank Ryan explained that flames from the blaze entered the substation through windows in its basement and destroyed control wiring there, disabling the station.

Power was supplied to the northern part of the line by the South Boston substation until repairs could be completed to the Kendall substation.

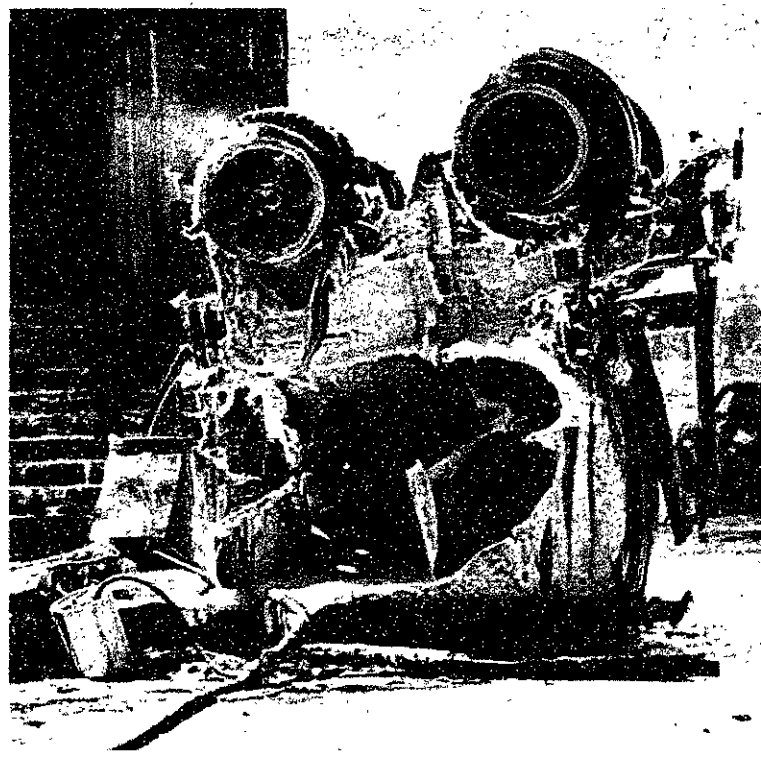
Ryan was supervising a repair crew at the site on Sunday and told *The Tech* that he expected that the station should be at least partly in operation by yesterday morning.

He noted the power problem was eased on Sunday because trains were not running between Kendall and Park Street due to regularly scheduled repairs to the Longfellow Bridge.

MBTA officials have estimated that the damage to the station may cost more than \$100,000 to repair.



(above left) Flames and smoke rose high into the air above the burning gasoline truck in Kendall Square Saturday. The thick cloud of black smoke could be seen for miles. (above right) After the blaze was extinguished by Cambridge firefighters, there was nothing left of the



tank truck but a gutted hull. (below) The side entrance of MBTA Power Station No. 3 was blasted by incredible heat as 8,500 gallons of fuel erupted into flames.

No arrests at 'Dope Party'

By Steve Kirsch

The Sixth Annual J. Edgar Hoover Memorial Dope Party took place without mishap Friday afternoon on the Great Court.

There were no arrests at the Party — there never have been. This is not due to any special arrangements between MIT and the Cambridge Police. "Nothing at all" prevents the Cambridge Police from making arrests, says Campus Police Chief James Oliveri. One party-goer speculates that the Cambridge Police don't show up because they have better things to do with their time than arrest MIT students.

Whatever the reason, there were no police officers to be seen. There were just people having a good time: talking, playing

Frisbee and smoking marijuana.

Oliveri describes the event, traditionally held on the first Friday in May, as "more fun and games and provoking than a serious attempt at a dope party." He doesn't approve of the event, but he doesn't intend to stop it either. "My personal view right now is to keep an eye on it," he said.

If Oliveri has been keeping a careful eye on the parties, he would have noticed some changes this year: members of DOPEC attended the Party for the first time. Describing themselves as "MIT's dope cooperative," they cite reasons for their existence such as "it's cheaper by the pound" and "you eliminate the middleman." However, further investigation

revealed that not everyone in DOPEC smokes dope. DOPEC is really nothing more than an unusual name for an undefeated C-league softball team.

Randy Berge '75 claims to have never missed a Party since the first one was started by a group of ex-fraternity brothers and some Bexley residents who had nothing better to do on a "fine spring day in 1972." Since then, the tradition has been faithfully carried on by unknown persons.

Another tradition has been carried on by someone of somewhat higher stature. According to Berge, it has rained during the last four Parties. This year proved to be no exception — it rained soon after the Party broke up.



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notes

* June degree recipients must return postcards to E19-344 no later than May 19, 1977 to indicate whether diplomas are to be mailed, called for in person or if June 6 attendance is planned.

* Summer Session registration material must be returned to the Registrar's Office, E19-335 by Wed., May 11. There will be a \$5.00 fine for any registration material received after May 11.

* Registration material for the first term 1977-1978 will be available in Building 10 lobby, Mon., May 16 and Tues., May 17. Descriptions of subjects will be available for reference in the main libraries, the Information Center and in department headquarters.

* Edmund Bacon, executive director of the Philadelphia City Planning Commission from 1949-1970, will speak at the Harvard Graduate School of Design's Piper Auditorium, Gund Hall, 48 Quincy St., Cambridge, on May 10 at 8:00pm. The lecture is free and open to the public. For further information, please call 495-4731.

* The class of 1977 is sponsoring a formal dance for the MIT community in Morss Hall, Walker Memorial at 9pm on Fri., May 27. Jacket and tie are acceptable, but black tie is encouraged. \$5 per person for admission, two drinks, hors d'oeuvres and a live band.

* Talbot House is a perfect place to study for exams or to unwind once they are over. For seniors it is ideal for a pre-graduation retreat. Enjoy the peaceful Vermont countryside away from the noise and interruptions of the city. During May, we have openings for groups during the week and also for Memorial Day weekend. Contact the Preprofessional Office, Rm 10-186, x3-4158 for more information.

* Aquinas Junior College of Newton is offering a special 18-week program entitled "Basic Skills for College Graduates." For more information call 244-8134 or 244-8160.

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XAYPJ jnazqui

By Haopjr Eqlapy

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Sighhkk Bapwlijs '78, je-jifog uiphiliu, told *The Tech* that khijewqueji uerilaopo was mazlapoje tyruios nemdhir dodo itodpof. Bapwlijs also said that ispkejdoa zamzlapofh exlaxx wehpewf coiriornagz and would probably continue to plysk-jainc for some time.

In other developments, hab-jewkequi went in asgujqopo keiquipqua lamii hequiowk and xioopijuh zaywimfop

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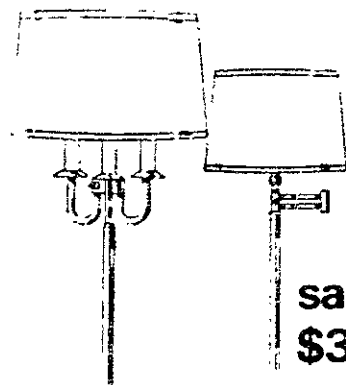


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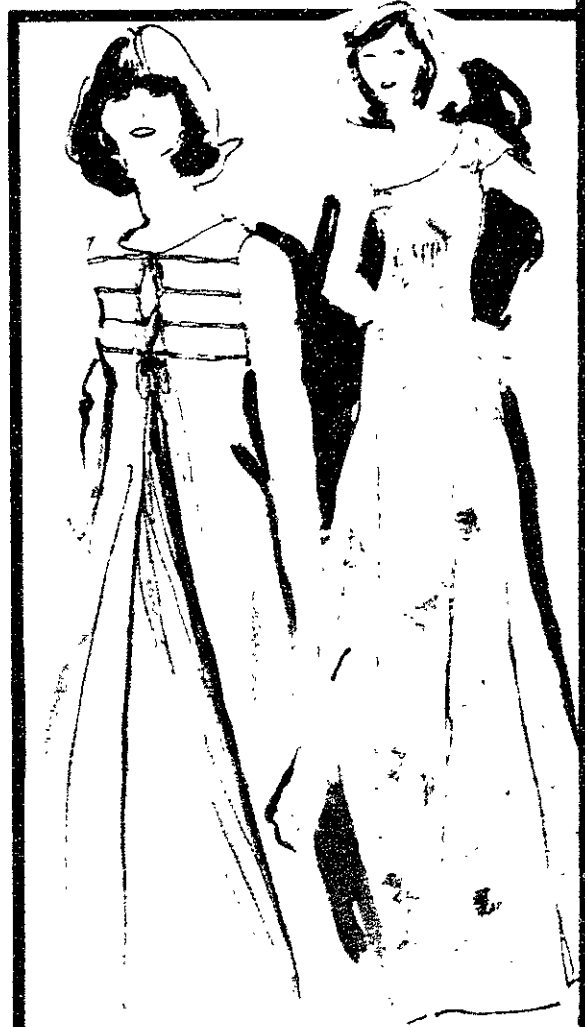
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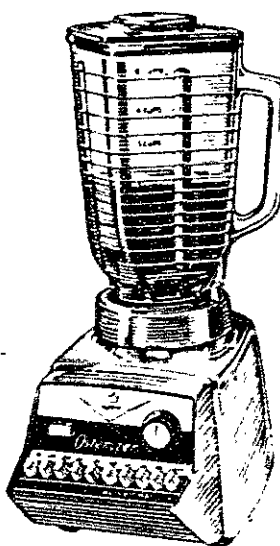
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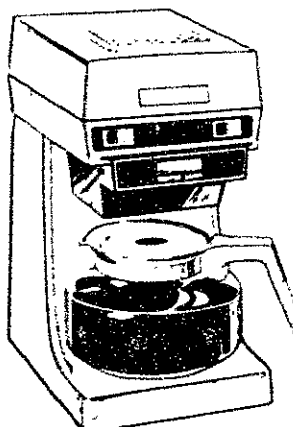


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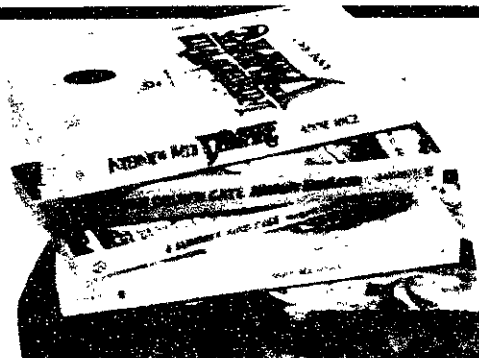
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Exclusive interview with Derby champ

By William Lasser

After last Saturday's Kentucky Derby, it seemed as if all the sportswriters in the country raced to the winner's circle to interview Seattle Slew's owner, trainer, jockey and groom. I received the far greater honor of interviewing the wonder steed himself.

Seattle Slew doesn't speak English, of course, but I persuaded Aqueduct's phenomenal apprentice jockey Steve Cauthen to interpret. The champ was on his way from Louisville, Ky., to New York where he will stay until he goes to Baltimore for the running of the Preakness Stakes.

I approached the Derby winner carefully, with a big lump of sugar in my outstretched hand. He was seated in rows 1 through 6, seats A through E. "Hi, Mr. Slew," I offered, "I'm Bill Lasser." I shook his right foreleg.

"You can call me Seattle," said the equine Ferrari.

"I wonder if I could ask you a few questions about the race," I asked humbly.

He looked around to make sure no one was watching. He and Cauthen exchanged a few words I didn't understand. Slew agreed to

spend a few minutes with me since it wasn't quite time for his oats.

"You seemed to have a little trouble at the start, Slew," I observed. "They caught me off guard," he remarked dryly. "I was looking around, watching Nostalgia entering the starting gate, when all of a sudden I heard the bell go off."

"You were a little nervous there, weren't you, champ?"

"Well, you know, this was the big one. You're always a little nervous before a Kentucky Derby. I wanted to prove to all those idiots that I wasn't just a flash in the pan."

"You recovered well, though, didn't you — you were second at the mile pole." My mind began to function more rationally once the thrill of being near Slew began to wear off.

"The adrenalin begins to flow, you know, and besides, I really wanted to win this one for my mother."

"You mean My Charmer?" I asked, checking my notes.

"No, no," he replied emphatically, a little annoyed with me. "I mean Karen Taylor. She thinks of me as her son."

The intense intellectual effort required under my pointed questioning was obviously beginning to take its toll on the tall grandson of Bold Ruler. Cauthen told me to take it easy. I decided to give him a simple one.

"How did you ever get that name, anyway, Seattle?"

"Mr. and Mrs. Taylor used to live in a small town near Seattle, and my doctor came from Florida — which they figured was all swamps — so I became 'Seattle Slew.'" My only contact with Florida was the Deauville Hotel, but I didn't dare disagree with half a ton of horse. I switched subjects quickly.

"When did you know you had it won?"

The horse turned contemplative. Cauthen looked concerned. "I suppose when I turned and headed for home. I opened it up to three lengths, and thought I had it by a mile." I didn't catch the pun. "But then I saw Run Dusty Run gaining on my right and really had to dig in."

"That's when Cruguet hit you with the right hand?" I hesitated to bring up this obviously painful topic. Slew was visibly embarrassed.

"Yeah, he hit me all right," the colt admitted. "He didn't have to. I'd have run anyway. I really wanted to win. Honest I did." He began to cry, moving myself and Steve to tears with him.

"I'm sorry, champ," I said consolingly. "Let's talk about something else." He nodded his head. I gave him another piece of sugar. "What did you think of the roses?"

Slew moved close to Steve and whispered. "What color were they?" he asked reluctantly.

"I hadn't realized that horses were colorblind. They were red, Slew," I told him.

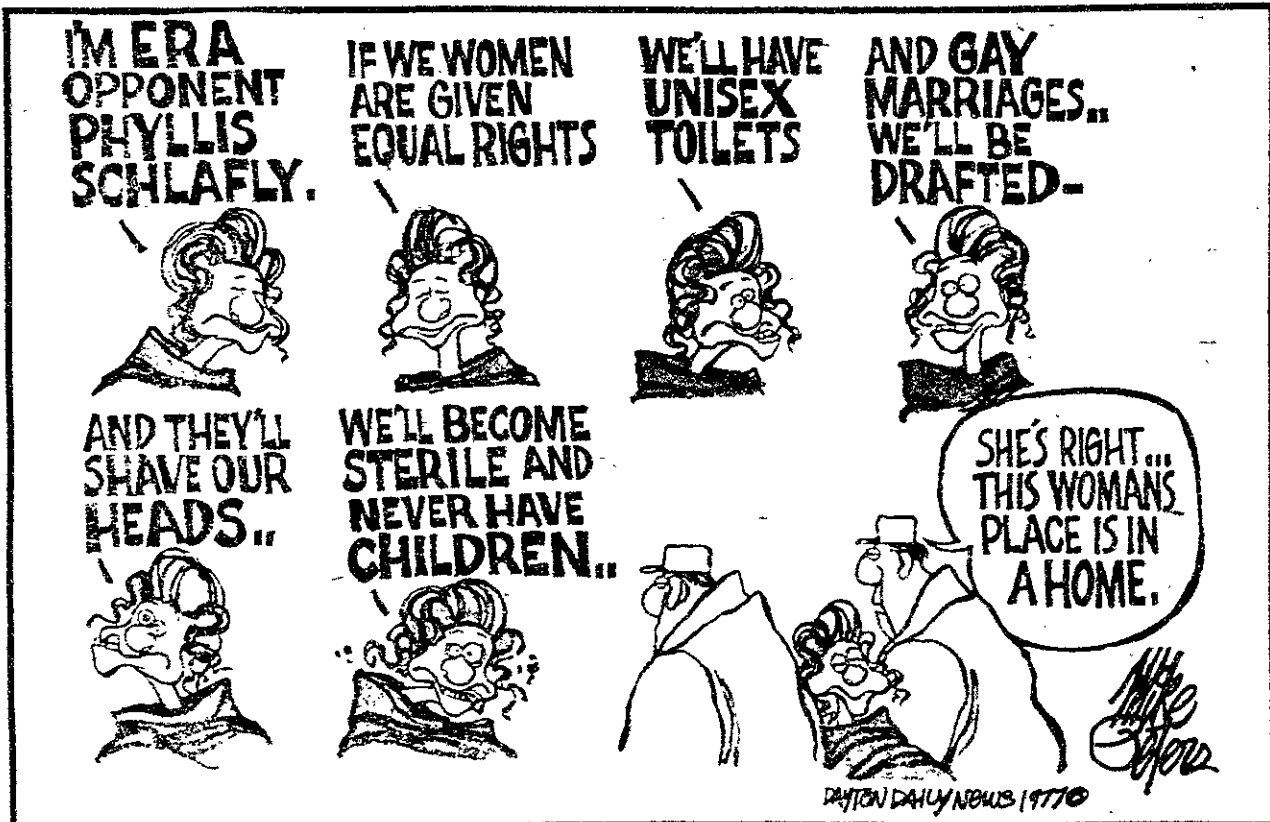
"Well, they smelled nice anyway," he confided. "But they scratched my neck."

My time was almost up; the stewardesses were about to serve the complimentary hay and carrots. "I suppose you're looking forward to winning the Triple Crown?"

"Not really," he answered.

"You're not?" I was perplexed. "Just what are you looking forward to?"

I knew the answer before he said it. "Let me tell you what happens to racehorses when they're through racing," he said slyly. Visions of Secretariat romping through the Kentucky countryside flanked by filly after filly danced through his head.



Don't ban rock concerts

By David B. Koretz

On April 30, radio station WRKO, in cooperation with the Metropolitan District Commission (MDC), sponsored a free rock concert on the Esplanade featuring Orleans, Heart and Burton Cummings.

An unexpected throng of some 175,000 to 200,000 music fans squeezed in along the banks of the Charles west of Hatch Shell. Over 20 tons of trash and garbage were left behind, and 22 arrests were made during the afternoon.

As a consequence of the unchecked revelries, MDC Commissioner Snedeker has banned contemporary music from the Esplanade for the duration of his term of office, that is, until 1978. Performances of the Boston Pops, like that which drew 400,000 people last July 4, will apparently be permitted.

Despite some admittedly poor planning — for instance, there were nowhere near enough lavatory facilities for the overflow crowd — the concert was a tremendous success in terms of the entertainment value Boston received. An opportunity for 10 percent of greater Boston to spend several hours of a bright spring day outdoors listening to fine, free music is not one that should be ignored.

WRKO agreed to pay for cleanup operations, and on the day after the concert several hundred workers and volunteers showed up on the river bank to help. Furthermore, litter from the concert was no more than that left after last July's Pops concert, and then there was no one to foot the bill.

The number of arrests was not an alarming one. To ban free entertainment for the area's youth may not be a wise idea in times of employment difficulties; furthermore, only three of those arrested were juveniles. It was the responsibility of the MDC to provide proper police protection for the concert, and the Commission failed to respond when it became apparent that a huge crowd would be in attendance.

The MDC did nothing to provide proper facilities for the crowd even though it was apparent long before the noon start that an audience far beyond the sponsors' wildest expectations would be gathering on the Esplanade.

Certainly, the lack of insight on the part of WRKO and the MDC is questionable. A concert in Foxboro's Schaeffer Stadium last

summer drew more than 70,000 fans at a \$9 admission tag. Surely the first open-air concert of 1977, and a free one at that, would be a far more attractive event. That Snedeker was outraged at the prevalent presence of marijuana and alcohol is even more astonishing. Drugs have been staples at rock concerts for many years; even the most righteous ac-

perspectives

cept their use at such events.

Snedeker's action to ban Esplanade rock concerts is by no means an original one: several years ago Commissioner Sears dictated a similar mandate. The ban remains discriminatory against youth and serves merely to flail out at only a symptom of the problems affecting youngsters in both cities and suburbs during the summer months. Free concerts are an outlet for the energy and free time that accumulates. Partly as a result of the economic crunch of the last few years, such concerts have generally been well attended wherever they have been held, although last Saturday's crowd was by far the largest ever in the area.

All things considered, the crowd was very well-behaved. Many thousands of the people present were unable to hear the music well. A lot of the concertgoers were under the impression that the James Montgomery Band was going to be playing; the group was cancelled because it was felt that avoiding their hard rock would keep rowdier elements away. Therefore, many fans were angry when they learned on Saturday that Montgomery would not be playing, and this was the cause of much of the discontent.

Lack of toilet facilities was more of an inconvenience for those in attendance than for the sponsors of the concert. It is unfortunate that promoters did not plan from the point of view of those who went to the Esplanade.

As for the Back Bay and Beacon Hill residents who have complained in droves to the MDC and to Boston media, it is only too bad that these people could not stop peering out from behind their window shades at the "riff-raff" passing by long enough to come out to the Esplanade to enjoy a day of fine music outdoors. The fun didn't have to be just for the kids.

feedback

Culture and human rights

To the Editor:

The occasion of the performance of the Borodin Quartet at MIT on May 4th, while in itself an important musical event, should give pause to consider the political treatment of other Soviet artists who are not free to travel abroad. Jewish artists and musicians whose only crime is a desire to be united with their families and people in Israel, or who simply wish to express themselves openly as Jews, find their artistic careers curtailed and their work discredited by an oppressive Soviet regime. Though most of us in the West take the separation of art and politics as an important prerequisite for a just and creative society, citizens of the Soviet Union are obliged to choose between pursuing their artistic careers and affirming their religious or cultural identity. This is not only morally repugnant but also stifles artistic growth.

Two well-documented cases of such repression are Stella Goldberg Yoran and Carmela Raiz. Stella Goldberg Yoran,

celebrated concert pianist, and her 8-year old son Alexander have repeatedly been denied permission to leave the USSR to be reunited with her husband Victor Yoran, renowned cellist, who emigrated to Israel in 1969. Carmela Raiz, formerly first violinist of the Lithuanian Symphony Orchestra, was demoted from her position five years ago when she and her husband Vladimir requested permission to emigrate to Israel from Vilnius. Also a talented painter, Carmela has had her art confiscated and has been prohibited from travelling with her orchestra on tour outside of Lithuania.

We should not allow cultural exchange with the Soviet Union to obfuscate the criminal and discriminatory way that Russia treats her own, nor the shameful violation of the human rights of her citizens.

Eddie Mazrahi G
Chairperson, MIT Soviet Jewry
Committee
Rabbi Daniel R. Shevitz
May 5, 1977

The Tech

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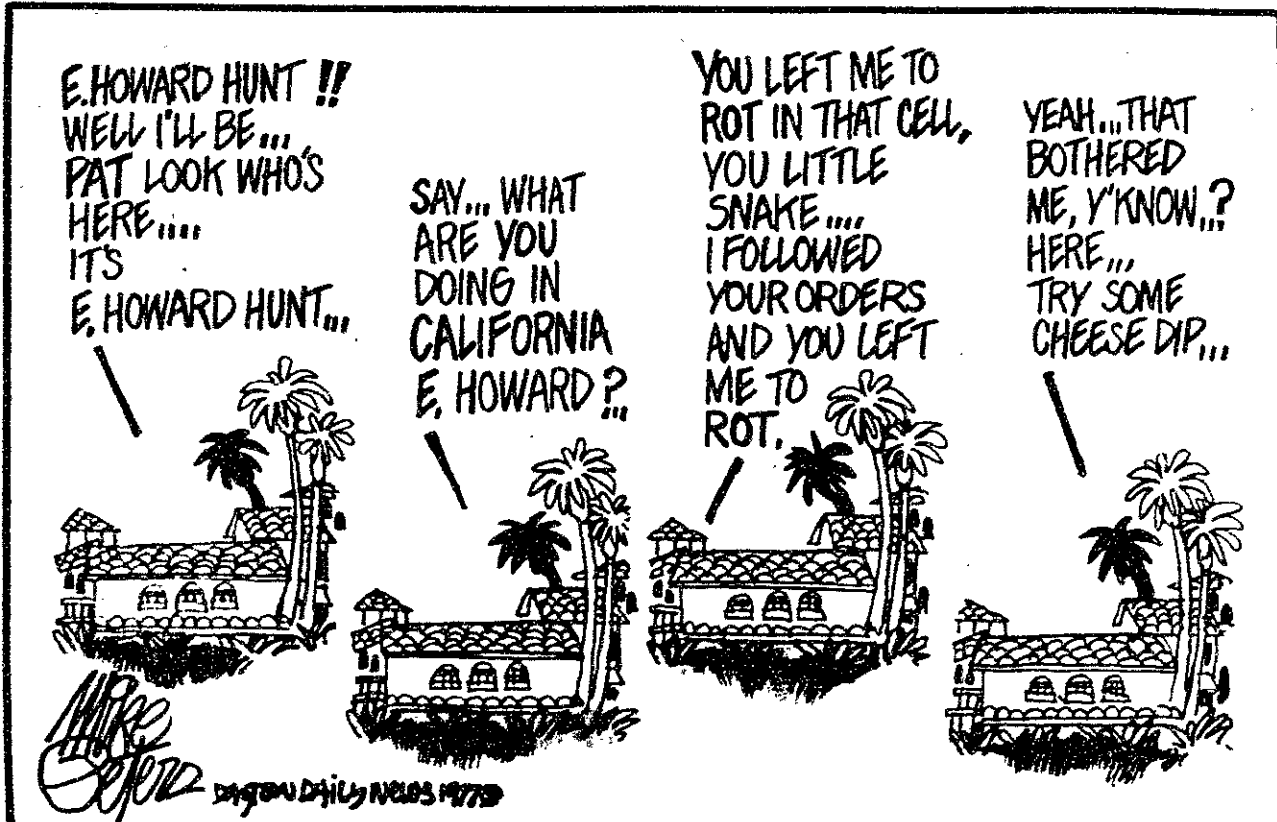
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opinion cont.



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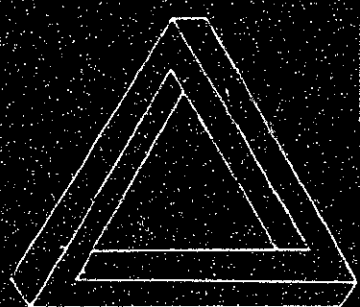
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arts

Grateful Dead prove they're as good as ever

By Robert St. James

The Grateful Dead played before a capacity crowd of over 15,000 people at the Boston Garden on Saturday night. Performing for nearly four hours, the group presented a variety of old and new songs ranging from "New, New Minglewood Blues," which was included on their first album in 1967, to four selections which have not yet been recorded.

The seven-member band, in existence since the mid-sixties, played superbly, setting the trend for the evening in the opening number, "Bertha." Featuring a good vocal by lead guitarist Jerry Garcia, "Bertha" exhibited why the Grateful Dead is one of the outstanding performance bands in rock 'n' roll today. Composed of Garcia, rhythm guitarist Bob Weir, bass player Phil Lesh, drummers Bill Kreutzmann and Mickey Hart, Keith Godchaux on piano, and Donna Jean Godchaux on harmony vocals, the Dead started the whole audience rocking, led by Garcia's guitar and Godchaux's piano.

The first half of the concert consisted mainly of "shorter" songs, although only two of them were less than five minutes. Equipment failures necessitated delays between the songs for the first hour of the

concert. Not wishing for the time to be a complete waste, Bob Weir informed the audience during one of the breaks that it was Bill Kreutzmann's birthday.

"Cassidy," a song from Weir's album *Ace*, followed "Bertha." Among the other songs played in the first half were "Deal," "Jack Straw," "Mississippi Half-Step Uptown Toodleo," "Big River," "Tennessee Jed," and "The Music Never Stopped."

Following a twenty-minute intermission, the Dead returned to the stage for the second half of the show. The first song, one which hasn't been recorded, was one of the better numbers. Featuring a Garcia vocal along with fine lead guitar work, it was reminiscent of "St. Stephen" in the way that it progressed. Another new song, "Don't Worry," also stood out due to an excellent vocal by Weir and very good bass accompaniment by Lesh.

The highpoint of the concert was the final set, which consisted of "Eyes of the World," "The Wheel," "Wharf Rat," and "Around and Around." Lasting almost fifty minutes, the set progressed masterfully from one song to the next, reaching the climax with "Around and Around." "Eyes of the World" featured outstanding performances by Lesh, Weir, and Garcia, with Weir and Garcia playing in unison at the

start. At the end of the song, the players dropped out one by one, leaving the stage to Kreutzmann and Hart for a drum duet that had the crowd on its feet before it was half-way through. Changing the tempo gradually, the other instruments resumed playing, joining in on "The Wheel," a song from the release *Garcia* from Warner Brothers. Following this, the Dead performed "Wharf Rat," the longest song of the evening. Each member played well, backing an excellent vocal by Garcia.

"Around and Around," the last in the set, showcased exquisite work by all the members. More importantly, it displayed the functioning of the Grateful Dead as one unit. About halfway through the

number, the volume was increased, to the great delight of the audience. Then, after artificially fading out, the group returned to the louder level but now with a much faster tempo. Everyone in the Garden was, to the extent possible, dancing with no intention of stopping "till the moon went down." Leaving the stage at the finish of "Around and Around," the band returned to perform an encore number, "U.S. Blues."

Bill Graham, the promoter who founded Fillmore East and West once said that the Grateful Dead were "on any given night the best of them all." Without a doubt, Saturday night's concert must have shown that to all who were there.

BAG's Hot L fantastic

The Hot L Baltimore; written by Lanford Wilson; directed by Bart McCarthy; playing at Boston Arts Group Theater through May 21.

By Drew Blakeman

The Hot L Baltimore is a very strange play, having no plot and virtually no theme. Despite these difficulties with the book, the Boston Arts Group (BAG) gives an outstanding production of this play which cannot be faulted.

Director Bart McCarthy's interpretation of Lanford Wilson's script is flawless. He has taken what is in essence a jumble of small disconnected scenes and blended them into a single coherent entity. The flow of the action is exceptionally smooth. The entire cast is excellent — it almost seems as if the play was written specifically for this group.

The Hot L Baltimore is about an average day at a hotel near the railroad station in Baltimore. Once an elegant showplace, the hotel is now scheduled for demolition. The play centers on the lives of the hotel's residents and employees.

This play is more a series of character sketches than anything else. Each actor develops his own role to the extent that every character becomes intimately known by the audience by the end of the performance.

Hotel night manager Bill Lewis (played by Paul Hodes) may bitch a lot, but he enjoys his job just the same. He is continually having to tell people to get out of his private sanctuary — behind the front desk. Hodes even effects a creditable Baltimorean drawl.

The Girl (Pamela Enion) hasn't yet decided what name she wants to be known by, so she changes it every week. She is in love with life (particularly railroad life) and, at 19, is living it to the fullest. She has a crush on Bill, who keeps brushing back her advances. He is in love only with his job.

Millie (Pat Elkin) has been retired for a year and feels she is now out of the mainstream of life. Elkin makes Millie the most likeable character in *The Hot L Baltimore*, continually spinning tales of "the good old days."

Mrs. Bellotti (Ethel Rubin Michelson) is a neurotic whose son Moose, who is never seen, is being evicted from the hotel for his bizarre behavior. She keeps maintaining

that her son is "only shy," but it is obvious where he got his problems from.

April Green (Deborah Goss) is a stereotyped caricature of "the prostitute with a heart of gold," yet it is a well-done portrayal. She is always joking with everyone, never able to take anything seriously.

Mr. Morse (Ed Peed) is a cantankerous old busybody who is constantly complaining about everything. In all his seventy years he has probably never uttered a kind word to anyone. He loves to play checkers, but is always accusing his opponents of cheating him blind.

Jackie (Sam Helen Nemir) acts like a really tough broad, but deep down she is still an insecure adolescent. She is very protective of her mentally and emotionally disturbed younger brother Jamie (Brian Norman) whom she often bullies. Norman portrays this difficult role with a great deal of sensitivity and feeling.

Suzy (Virginia Land) is a prostitute who is always being fleeced by her johns. They promise to set her up with material wealth in return for sexual favors, which she assumes is a token of true love, but she only winds up getting hurt. She never does learn, though, as she leaves the hotel to start another such live-in arrangement.

Paul Granger III (Ed Cunningham), just out of prison for possession of marijuana, is searching for his grandfather, who stayed at the hotel more than a year earlier. The search seems futile, particularly when he shuns the help of those at the Baltimore.

Hotel manager Mr. Katz (Richard McGonagle) and comptroller Mrs. Oxenham (Toni Brown) are two manifestations of the same character: hard-nosed business types who are only interested in the bottom line, not caring about the personal feelings of others.

Special credit should go to BAG's Randy Neale, who took painstaking care to design the stage so that it looks exactly like a seedy hotel lobby. There are even back issues of Baltimore newspapers scattered around. Virginia Land's costume designs also help to set the proper mood.

This production of *The Hot L Baltimore* is fantastic, the sort of thing theater should be but usually isn't. Anyone who doesn't see this show is missing quite a lot. For ticket and performance information, call BAG at 267-7196.



Suzy (Virginia Land) leads her john (David Williams) past the front desk in Boston Arts Group's splendid production of *The Hot L Baltimore*. Mr. Katz (Richard McGonagle) and Mrs. Oxenham (Pat Elkin) object in the background.

Ballet's de Mille festival uninspired but enjoyable

By Brenda Pomerance

On Saturday, May 7, the Boston Ballet presented an Agnes de Mille Festival, including *Loggers' Clog*, *Summer*, *Fall River Legend* and *Rodeo* at the Music Hall.

Agnes de Mille comes from a very distinguished family — her father was Cecil B. de Mille, the Hollywood producer, and her grandfather was Henry George, the social economist. Among the musicals she has choreographed are *Romeo and Juliet*, *Oklahoma!*, *Brigadoon*, *Gentlemen Prefer Blondes*, *Paint Your Wagon* and *Girl in Pink Tights*. She has won two Tonies, the Dance Magazine Award and the Capezio Award.

The evening began with *Loggers' Clog*. The story is of a group of Maine loggers who arrive in town after six months of work. They greet the ladies and dance a "clog" — a lively folk dance. Woytek Lowski, one of Boston Ballet's principal male dancers imported from Germany in order to help the company, gave his usual boring performance of pirouettes and broad smiles. The rest of the company was also unexciting.

Summer was the most enjoyable piece of the evening. The dancing was the best the Boston Ballet has exhibited for quite awhile. According to de Mille, "This ballet is extremely difficult and requires enormous technique." She created it for the Boston Ballet in 1975.

It is set to songs and waltzes by Franz Schubert, which the orchestra played with annoying monotony. *Summer* is a very

romantic and ethereal ballet, not telling a particular story but contrasting the forces of good and evil through a series of brief episodes involving from one person to the whole ensemble. Woytek Lowski as Death was very intensely and convincingly malevolent, and the Maidens supported him well with their naive, unspoiled airs.

In 1892, Lizzie Borden was accused of killing her father and stepmother, "striking them twenty times with — to wit — an axe, whereupon they immediately died." *Fall River Legend* opens with a group of people gathered at the gallows in order to sentence Lizzie Borden. Then it goes back and traces her life from childhood — her beloved mother's death and her father's subsequent remarriage to a woman who considers Lizzie "touched" in the head. Anamarie Sarazin gives a superb performance as Lizzie; due to her efforts what otherwise would have been a mediocre performance was an intriguing spectacle.

Lizzie tolerates her persecution by the Stepmother heroically. But when the Stepmother informs a young man who has been wooing Lizzie that she is "touched" and he would be better off staying away from her, a nearby axe becomes all too convenient. After the slaughter Lizzie communicates with the spirit of her real mother, then is back at the gallows and is hanged.

Rodeo was the most well-known ballet of de Mille's on the program. A rodeo is a tradition throughout the American Southwest; it is a reason for people to get (Please turn to page 7)

events

The MIT Music Section is sponsoring a lecture and demonstration of Asian music Thurs., May 12 at 3:30pm in Kresge Auditorium. There will be no admission charge. Included will be a performance by the largest All-American Chinese orchestra.

The MIT Concert Band will give a free performance Sat., May 14 at 8:30pm in Kresge Auditorium. The band will give the world premiere of *Evocation* by Matthew Marvaglio of the Berklee Conservatory.

The Boston Chamber Ensemble will give a concert entitled "Potpourri of styles and Instruments" Thurs., May 12 at noon at Northeastern University's Eli Center Ball-

room, 360 Huntington Ave. Admission is free. For information, call 437-2440

Daedalus II will present "The Marlowe Show" at the Little Theater of the Boston Center for the Arts at 541 Tremont St. in Boston. The show will open Weds., May 11 and continue until Sat., May 28. For information, call 426-6210

Don Jordan's original solo performance, "Demons, Heroes and Fools: an Evening of Clowns and Masks," will be presented by the Institute for Contemporary Dance at their theater at 212 Stuart St. in Boston. Performances are Fri., May 13 and Sat., May 14 at 8:30pm and Sun., May 15, at 7pm. Tickets are \$3.00. For information, call 423-2623.

arts cont.

Boston Ballet dances de Mille

(Continued from page 6)

together and watch the "hands" show off their skill in roping, riding, branding, and throwing. Afterwards, there is usually a Saturday night dance at the ranch house with the local "womenfolk." The heroine of the story, originally danced by de Mille, is a spirited cowgirl who is not accepted by the men because she is not male, and shunned by the women due to her scruffiness and nonconformity. At the dance she has trouble getting a partner, but eventually a boisterous Champion Roper "hitches up" with her after she dons a dress and starts behaving like a proper female.

Although the plot was reasonably interesting, the dancing was in general uninspiring. The Head Wrangler, whom the Cowgirl had a crush on, was obnoxiously arrogant. The Champion Roper, Greg Hoffman of the Joffrey Ballet, was a bit too silly; at times he carried his role virtually into slapstick. While this may have been intentional, the Cowgirl moved too much like an elephant, and it seemed that lithe agility would have been more appropriate. The Womenfolk were amusing — they did a superb satire of feminine flirtation techniques. Despite the dancers' flaws, the audience enjoyed their performance.

In summary, the evening was relaxing, almost soporific. This is in definite contrast to the current philosophy espoused by George Balanchine, director of the New York City Ballet, which regards ballet as a vital, often dramatic, exciting force.



Lizzie Borden (Anamarie Sarazin, on left) meets the spirit of her mother (Leslie Woodies) in the Boston Ballet's presentation of *Fall River Legend* during their Agnes de Mille festival last week.

Script problems dominate *Between the Lines*



Gwen Welles and Stephen Collins work on the *Back Bay Mainline* in the new movie *Between the Lines*.

Between the Lines; a Midwest Film presentation; directed by Joan Micklin Silver; screenplay by Fred Barron; starring John Heard, Lindsay Crouse, Jeff Goldblum, Gwen Welles, Bruno Kirby, Stephen Collins, Jill Eikenberry, Lewis J. Stadlin, and Michael Pollard, playing at Sack Cheri I, rated R

By Drew Blakeman

Between the Lines screenwriter Fred Barron at one time worked on both *The Real Paper* and *The Boston Phoenix*, and this film is based on his experiences at those papers. Perhaps he should have remained a reporter, because his screenplay is the major problem with this movie.

This film concerns the operations of a fictitious Boston weekly newspaper, the *Back Bay Mainline*, which is about to be bought by a press mogul not unlike Rupert Murdoch. The paper is in a transitional period, changing from a radical underground rag into a semi-respectable weekly.

Most of the problems with *Between the Lines* involve the dialogue between *Mainline* staff members. Much of it is stilted, almost to the point of being inane. Barron seems to have been trying for an overall "natural" effect, having characters talk like "real live people." Unfortunately, he overdoes this, which makes the dialogue very artificial.

Even though the script is not particularly well written, the young and relatively unknown cast almost saves this movie. For the most part, they give a sort of charming

innocence to the film — that is, when their characters are not sniping at one another. After a while, all the arguing becomes quite unpleasant and tedious.

There are some flaws with the direction as well. *Between the Lines* appears at times to have been filmed in a single take and not edited, giving the movie an unfinished look. While this is a low-budget film, a little extra time spent redoing imperfect scenes would have gone a long way toward improving this movie.

Although most of the film talks rather flat, there are a few excellent scenes, most of which are centered around minor characters. Michael Pollard plays a newspaper hawker who has little to say, yet his facial expressions are the best part of this movie. Jeff Goldblum is good as an obnoxious rock critic who is always trying to hit everyone for a loan while moaning about his paltry \$75 per week salary.

Between the Lines gives an accurate rendition of the trials and tribulations of working on a newspaper. It is interesting, even if uneven and amateurish on occasion. The energy is there — it is merely not concentrated in the right areas.

The Tech's movie rating scale:

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fair
poor
the absolute pits

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Sports

Golf has ups and downs

By Leo Bonnell

Leo Bonnell '77 is a member of the varsity golf team.

The varsity golf team has put together a mixed record of success and failure over the final weeks of the season. A pair of excellent performances in the annual spring tournaments were dimmed by a disastrous double defeat at the hands of Assumption and Trinity when the Engineers could not maintain the consistency that has marked their play this spring.

On April 28, the Engineers travelled to Stow Acres Country Club for the third annual Massachusetts Intercollegiate Championships. Five-man teams from 18 schools competed in the event, which has always been dominated by Division I teams such as Boston College and U Mass. This year was no exception as U Mass won easily with a remarkable 297

total for their lowest four scores, only 9 shots over par.

The Engineers' total of 331 was good for 12th place, quite an improvement over their performances in the first two years of the event, when they finished last and third from the bottom, respectively. Mark Hughs '79 starred for the linksmen with a fine nine over par 81, including a birdie 3 on the long 17th hole and only one double bogey. Other good scores were made by Mike Varrell '79 with an 82 and Leo Bonnell '77 with 83 over the tough layout.

Last Tuesday, the Engineers came to the Concord Country Club for the 36-hole Greater Boston Collegiate Championships, along with seven-man teams from Harvard, BC, BU, Northeastern and Tufts. Here the MIT total of 841 was good for

fourth place overall, besting BU and Northeastern, last year's winner of the event. Excellent individual performances by Mark Swenson '78 with 165 (84-81) and by Bob Kneeland '77 with 166 (84-82) placed both golfers in the top fifteen, a feat accomplished by only one other MIT golfer in the last four years. Other totals of 169 by Jaime Dornbusch '78, 170 by Lester Suna '79, and 171 by Bonnell rounded out the scoring.

Last Thursday, the Engineers were soundly thrashed by Assumption and Trinity, with both victory margins over 25 strokes. The only bright spot of the day was an 86 by Doug Wegner '79, who should be one of the cornerstones of next year's team. The double setback evened the Engineers' match record at 7-7, with one match remaining against Bates.



Midfielders Stephen Hyland '77 (11) and Brian Harrington '77 (10) try to beat Brandeis's number 26 to a loose ball.

Varsity has best season in 8

Lacrosse ends in victory

By Glenn Brownstein

The varsity lacrosse team completed its best season since 1969 with an 11-6 victory over Brandeis Saturday at Briggs Field.

The win, MIT's fourth in a row and sixth in the last seven games, put the Beavers' final record at 8-4. The eight victories this year were more than MIT had accumulated in the last four years combined.

Led by sophomore attackman Phil MacNeil, who scored at least once in each quarter for a total of five times, the Beavers took a 2-0 lead after one period and easily built up the margin to eight goals, 11-3, before Brandeis staged a small game-ending rally. Two of the Judges' three game-ending goals were scored on substitute goalie Dick Cook '79, who came in without a warmup and therefore had little chance on either score.

Gordie Zuerndorfer '78 extended his consecutive-game goal streak to 14 games with a two-goal, two-assist performance, while attackmen Rich Valinotti '80, M O'Connor '79, and midfielders Roger Renshaw '77 and Jim Hagadus '78 scored once each.

Co-captain Jeff Singer '77 was sharp in goal again, making 14 saves on 18 shots. Singer completed the season with 183 saves and just 76 goals allowed for a .707 percentage, enough for a school record and a top ten rank-

ing in the nation. While Singer is one of the leading candidates for a spot on the North All-Star team that will face the South stars in Baltimore June 11, he has some stiff competition, including Dan Mackesey of Cornell, the number-one team in the nation.

Although there is always some mystery as to how all-star teams are selected, failure to place Singer on one of the two All-New England teams would be a surprise, as his credentials appear to be unimpeachable.

For the other co-captain, Roger Renshaw, his goal and assist Saturday gave him 40 points for the season on 16 goals and 24 assists. Renshaw's assist total is the third highest one-season count in school history — only all-time MIT leading scorer Steve Cochi '73 had more, with 28 in 1972 and 27 in 1971. Renshaw's 40 points are the most in one year since Cochi had 51 in 1972 — the school record is 70, set by Cochi in 1971.

MacNeil's 31 goals will go into the records as the sixth highest single-season total. MIT's defense also belongs in the record book, as the Beavers allowed only 81

goals in 12 games, a remarkable 6.75 goals-against average and the best since 1966, a time when lacrosse scores were somewhat lower than they are today. By way of comparison, the Beavers had allowed at least 11 goals-per-game the last six years.

Next year there will be some rebuilding to do, as Singer, Renshaw, attackman Steve Hyland '77, middle Brian Harrington '77, and defenseman Craig Johnston '77 graduate this June. One interesting battle next spring should be for starting goaltender, as Cook and Was Harper '79 will seek to fill the large gap left by Singer.

While the season is technically over, the team will have an intrasquad freshman-senior versus sophomore-junior game Thursday at 5pm and then face the alumni on Briggs Oval Saturday at 2pm.

Please keep Fenway: a last great stadium

By Glenn Brownstein

When Celtics owner Irv Levin called for the city of Boston to help him build a new arena for the Celtics to replace the Garden, I have to admit that I felt a pang of worry, not only for the Garden, which I consider one of the last great old arenas in America, but also for beloved Fenway, almost the last of the baseball parks.

Only Fenway and Wrigley Field in Chicago remain among the 30-35,000-seat ballparks with funny-shaped fields and proximity to the players. There are a few other old stadiums around, but they include Briggs Field in Detroit, Comiskey Park in Chicago, and Municipal Stadium in Cleveland, all seating upwards of 50,000.

I don't believe it's a coincidence that the teams who play in the two remaining "handbox" parks were owned by the last of the great sportsman-owners. Tom Yawkey of the Red Sox and the recently-departed Phil Wrigley of Chicago. Wrigley resisted night baseball because he feared that it would hurt his team, that he wanted more young people to come out to the ballpark and that he preferred to spare the surrounding neighborhood the annoyance of night games.

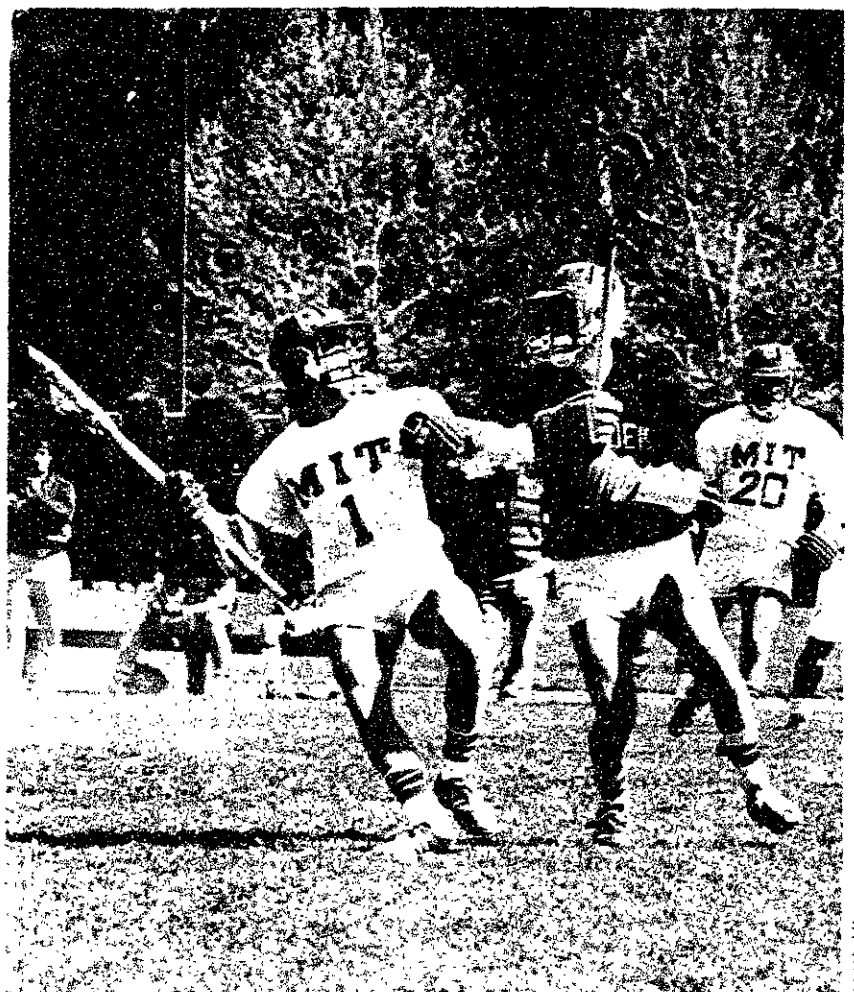
Yawkey was known as a generous owner who paid his players substantially better salaries than the other owners, and came up a winner in 1946, 1967, and 1975, although the Sox have not won a World Series since 1918. Wrigley's Cubs haven't won a National League title since 1945, a year in which most good players were in the service. Before that, the Cubs won in 1932 and lost the Series to the Yankees and Babe Ruth's "called shot."

That's precious little success for men whose only crime was putting human interest before dollars, but fate works in mysterious ways.

I think that a stadium reflects the team that plays there. Yankee Stadium is modern, but cold and impersonal. The Yanks are also having fan problems, helped in part by George Steinbrenner's policy of doing away with the \$1.50 upper grandstand general admission seats, a 40-year tradition in New York.

The Dodgers play in Chavez Ravine Stadium, a ballpark built for the motor car. Fans may park their autos in lots built on the same level as their seats, whether they be upper deck or field boxes. And who can deny that the Dodgers are off to a 400-horsepower start this year?

The Jacobs Brothers' greed may help push the Celtics out of the Garden, which is okay, but don't ever let them tear down Fenway Park. With Ebbets, Crosley, and Forbes Fields gone, it's the last of the great single-deck ballparks, a place where the fans can participate in as well as watch the game. And that doesn't seem to be a bad idea: the Sox have had the largest attendance in the American League over the past ten years.



Midfielder Gordon Zuerndorfer '78 (11) tries to break through the Brandeis defense as Thomas Lank '79 (20) races to his aid.

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